I. An Introduction to the Theory of Genre Analysis ● 1

General Discourse on Meaning ● 2
The Role of Generic Formations in Meaning
Production ● 4

The Role of the Critic • 5

Toward Objective Evaluation of Subjective Criticism ● 10

Establishing a Corpus • 12

II. The American Film Musical as Dual-Focus Narrative ● 16

III. The Structure of the American Film Musical • 28

The film progresses through a series of paired segments matching the male and female leads ● 28

Each separate part of the film recapitulates the film's overall duality • 32

The basic sexual duality overlays a secondary

dichotomy • 45
The marriage which resolves the primary (sexual) dichotomy also mediates between the two terms of the secondary (thematic) opposition • 50

IV. The Style of the American Film Musical ● 59

Audio Dissolve ● 62 Video Dissolve ● 74 Personality Dissolve ● 80

V. The Problem of Genre History • 90

Problems with Current Terminology • 91 Towards a New Terminology • 94 Defining the Corpus • 102 Reformulating Genre History ● 110
The History of the American Film Musical: A
New Approach ● 119

VI. The Fairy Tale Musical ● 129

Prehistory • 131
Sex as Sex • 141
Sex as Battle • 158
Sex as Adventure • 177

VII. The Show Musical • 200

The Sources of Show Musical Semantics • 200
Backstage: The Syntax of Illusion • 210
Taking It Out of the Theater • 235
Saving the Dying Myth: Reflexivity as
Reinforcement • 250

VIII. The Folk Musical ● 272

Elements of the Folk Musical • 273 Building a Folk Syntax • 290 A Folk Art in the Age of Mass Media • 316

IX. Genre and Culture • 328

The Fundamental Characteristics of Genre
Film ● 330
Symbolic Spectatorship ● 334
Work and Entertainment ● 337
The Musical's Operational Role ● 344
The Practice of Music in the Age of Electronic
Reproduction ● 350

Conclusion • 360

BIBLIOGRAPHICAL NOTES ● 365 NOTES ● 367 YEARLY TABLE OF MUSICALS BY SUBGENRE ● 371 INDEX ● 379